

LEONARD JOEL

Est 1919



# INDIGENOUS ART

AUCTION MONDAY 22 AUGUST 2022, MELBOURNE





AUCTION CATALOGUE VOLUME 15 ISSUE 15  
LJ8647

COVER: Lot 48  
WATARRU COLLABORATIVE (20th Century)  
(Pitjantjatjara Language Group)  
Ilpilj 2016  
196.5 x 199cm  
\$9,000 – 12,000

INSIDE COVER: Lot 9 (detail)  
HARRY TJUTJUNA (1930–2020) (Pitjantjatjara Language Group)  
Nati Ngintaka Tjukurpa  
100.5 x 122.5cm  
\$1,800 – 2,800  
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# INDIGENOUS ART

AUCTION MONDAY 22 AUGUST 2022, 6PM MELBOURNE

## VIEWING

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### **Viewing in Melbourne:**

Friday 19 - Sunday 21 August

Monday 22 August by appointment

333 Malvern Road, South Yarra, VIC 3141

## CONTACT

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Please refer to our website for viewing times







# Indigenous Art

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Lot 43

We are thrilled to present you with our annual Indigenous Art auction for 2022. This sale is also positioned as Leonard Joel's first Indigenous mixed vendor auction since we introduced our policy on the trade of Australian Indigenous paintings and artefacts. This policy guarantees that every artwork available for purchase is not only authentic, but also ethically sourced giving our buyers complete peace of mind and supporting the longevity of the Australian Indigenous art market.

Our August auction showcases a variety of Australian Indigenous Art to captivate the senses, from the soft sculptures from Central Australia to the intricate paintings of the Papunya region. Within our offering, we are honoured to be presenting works from the Collection of the National Australia Bank (lots 45-57), as well as barks from Melbourne-based collector John Graham (lots 25-44).

Other highlights include lot 14 by Bill Whiskey Tjapaltjarri, *Rockholes Near The Olgas* 2006, and lot 24 by Johnny Warangkula Tjupurrula, *A Suite of Paintings Depicting the Sites of Kalipinyapa and Tjikari* 1994-95.

We look forward to showcasing our annual Indigenous Art auction to you in person and online this August.

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**Olivia Fuller** | Head of Art





2

**1**  
**MARGARET BARAGURRA (c.1935-2020)**  
 (Yulpartija Language Group)  
*Lajjarri* 2005  
 synthetic polymer paint on canvas  
 inscribed verso with artist's name, date and  
 Short St. Gallery cat. no. 20108  
 117 x 89cm

PROVENANCE:  
 Short St. Gallery, Broome (accompanied by a  
 certificate of authenticity)  
 Private collection, Melbourne  
**\$5,000-7,000**

**2**  
**WEAVER JACK (c.1928-2010)**  
 (Yulparija Language Group)  
*Untitled*  
 synthetic polymer paint on canvas  
 inscribed verso with artist's name,  
 Short St. Gallery cat. no 2800 and stamp  
 100 x 140cm

PROVENANCE:  
 Short St. Gallery, Broome  
 Private collection, Adelaide  
 Leonard Joel, Melbourne, 3 June 2008, lot 186  
 Private collection, Queensland  
**\$3,500-4,500**



3

**HELICOPTER JOE TJUNGURRAYI (born c.1947)**  
**(Kukatja Language Group)**

*Untitled* 2002

synthetic polymer paint on canvas

inscribed verso with artist's name and Warlayirti

Artists' cat. no. 858/02

120 x 79.5cm

**PROVENANCE:**

Warlayirti Artists Aboriginal Corporation,  
 Western Australia (accompanied by a certificate of  
 authenticity)

Private collection, Queensland

**\$2,500-4,500**

4

**EUBENA NAMPITJIN (1921-2013)**  
**(Wangkajunga Language Group)**

*Untitled* 2005

synthetic polymer paint on linen

inscribed verso with artist's name and Warlayirti

Artists' cat. no. 715/05

120 x 80.5cm

**PROVENANCE:**

Warlayirti Artists Aboriginal Corporation, Western  
 Australia (accompanied by a copy of the certificate  
 of authenticity)

Private collection, Melbourne

**\$8,000-10,000**



4 © Eubena Nampitjin/Copyright Agency 2022





7 © Eileen Yaritja Stevens/ Copyright Agency 2022

**5**  
**NYUJU STUMPY BROWN (c.1924-2011)**  
**(Wangkajunga Language Group)**

*Nyila*  
synthetic polymer paint on paper  
49 x 62cm

PROVENANCE:  
Short St. Gallery, Broome, cat. no. 1894  
Private collection, Melbourne

OTHER NOTES:  
"This country is called Nyila. It is hill country with creeks. This country is alongside my country. We are all one mob from my country and from Nyila." As stated on Short St. Gallery website  
**\$1,000-2,000**

**6**  
**GINGER NOBBY WIKILYIRI (born c.1932)**  
**(Pitjantjatjara Language Group)**

*Wanampi Creation Story* 2006  
synthetic polymer paint on linen  
inscribed verso with artist's name, title, date and Tjala Arts cat. no. 162-05  
153 x 122cm

PROVENANCE:  
Tjala Arts, South Australia (accompanied by a certificate of authenticity)  
Private collection, Adelaide

OTHER NOTES:  
"Ginger is telling a husband and wife story of wati kutjara (two men) and minyma kutjara (two women). This story comes from Piltati, west of Amata. The men are brothers and the women are sisters.

The ladies every day go out hunting, no missing day. The men stay back at camp and get upset that the ladies go without them. The ladies dig holes everywhere digging for goanna and small things. The men get idea to trick the two ladies to keep them home. They turned into Wanmapi or water snakes and made a hole in the ground, in the big creek near Nyapri. The men went in and made a coloured pattern, moved away and hid so the ladies couldn't see them.

When they reach the creek, the ladies say 'what's this?'. They are surprised and start a fire. The smoke spread, everywhere smoke, into the water snake hole. The water snake men swallow their kuri (wires)."

As stated on the Tjala Artists certificate of authenticity.  
**\$3,500-5,000**





8

**7**  
**EILEEN YARITJA STEVENS (c.1919-2008)**  
**(Pitjantjatjara Language Group)**  
*Watiku Walka* 2006  
 synthetic polymer paint on canvas  
 inscribed verso with artist's name, date and  
 Tjungu Palya cat. no TPEYS06110  
 143 x 97.5cm

PROVENANCE:  
 Tjungu Palya, South Australia (accompanied by a  
 certificate of authenticity)  
 Private collection, Adelaide

OTHER NOTES:  
 "This is the true story of Nyapari. The two brothers,  
 watersnake men are sitting inside the cave painting."

As stated on the Tjungu Palya certificate of  
 authenticity.  
**\$7,000-9,000**

**8**  
**MARGARET BARAGURRA (c.1935-2020)**  
**(Yulpartija Language Group)**  
*Untitled* 2005  
 synthetic polymer paint on canvas  
 inscribed verso with artist's name, date and  
 Short St. Gallery cat. no. 20053  
 76 x 60.5cm

PROVENANCE:  
 Short St. Gallery, Broome (accompanied by a  
 certificate of authenticity)  
 Private collection, Melbourne  
**\$2,000-4,000**



**HARRY TJUTJUNA (1930–2020) (Pitjantjatjara Language Group)**

*Wati Ngintaka Tjurkurpa*

synthetic polymer paint on linen

inscribed verso with artist's name and Ninuku Arts

cat. no. NKHT11397

60.5 x 122.5cm

**PROVENANCE:**

Ninuku Arts, South Australia (accompanied by a

copy of the certificate of authenticity)

Private collection, South Australia

**OTHER NOTES:**

"This is Wati Ngintaka Tjurkurpa (perentie lizard man creation story). That Wati Ngintaka heard from a long way the sound of a beautiful grinding stone. He wanted that stone for himself, so he travelled from Arang'nga a long way east towards on to Wayatina. He saw Anangu tjuta (lots of Aboriginal people) at the camp. There some people gave him mai, a seed cake, but it was dry and he didn't like it. Then one lady gave him food and it was delicious and he knew that the seeds were ground on the grinding stone he had heard. He spied the grinding stone and stole it, hiding it in under his tail. When they all went hunting the next day he stayed in camp saying he had sore feet. Once they were gone he started travelling back with the grinding stone. All the people were angry with the Wati Ngintaka and chased him. When they caught him they felt all over for the grinding stone, but couldn't find it. That Wati Ngintaka held up his arms and claimed he didn't have it, but was hiding it, wipungka (in his tail). They cut the Wati Ngintaka up into pieces. That place where he finished is Aran'nga in the NT. Ngaltutjara (poor thing)."

As stated on the Ninuku Arts certificate of authenticity.

**\$1,800-2,800**



10 © Carol Maayatja Golding/Copyright Agency 2022

**10**

**CAROL MAAYATJA GOLDING (c.1930–2016)**  
(Ngaanyatjarra Language Group)

*Walu, Tjaral, Pirria*

synthetic polymer paint on canvas

inscribed verso with artist's name and Warakurna

Artists' cat. no. 1087-06

101 x 75.5cm

**PROVENANCE:**

Warakurna Artists, Alice Springs (accompanied by a certificate of authenticity)

Private collection, Adelaide

**OTHER NOTES:**

"This painting depicts a story from the Walu rockhole. There were two men and one little boy camping at the rockhole. The men went hunting and the little boy stayed. The men returned with an emu and pulled out its heart. The boy was holding the heart and blood spilt out onto the rocks. He ran away with the heart and turned into wind. The emu's blood trail stained the rocks and it can still be seen there today. You can see the other rockholes here too! Some other people were camping near Walu, they must be finished now?"

As stated on the Warakurna Artists certificate of authenticity.

**\$5,000-7,000**





11 © Wingu Tingima/Copyright Agency 2022

11

**WINGU TINGIMA (c.1935-2010)**  
**(Pitjantjatjara Language Group)**

*Kungkarrakalpa* 2006

synthetic polymer paint on canvas  
 inscribed verso with artist's name, date and  
 Tjunga Palya cat. no. TPWT06242  
 96.5 x 107.5cm

**PROVENANCE:**

Tjunga Palya, South Australia (accompanied by a  
 certificate of authenticity)  
 Private collection, Adelaide

**OTHER NOTES:**

"This is Kuru Ala a sacred place for the  
 Kungkarrakalpa (Seven Sisters' story). Kangkuru  
 munu Malanypa nyinanyi (the older sister is sitting  
 with her younger sister). They are sitting near the  
 cave, they are living in. One man, wati Nyiiru, was  
 watching all the young girls. He was trying to get  
 one of the sisters to be his wife, but they didn't  
 want that old man. The sisters were going into kuru  
 Ala and they saw a quandong tree. They all rushed  
 in for the quandongs. "This isn't really quandongs"  
 they said after tasting them, "must be that wati

Nyiiru trying to trick us." They were running and  
 hiding from him and ran into the cave. Nyiiru was a  
 ngankari (magician) and he turned himself into many  
 things, travelling above the ground and below it as  
 he chased after the women."

As stated on the Tjunga Palya certificate of  
 authenticity.

**\$5,000-7,000**





12 © Jakayu Biljabu/Copyright Agency 2022

12

**JAKAYU BILJABU (born c.1937)**  
**(Manyjilyjarra Language Group)**

*Minyi Puru Pitu*

synthetic polymer paint on canvas, diptych  
 each inscribed verso with artist's name, title and  
 Martumili Artists cat. no. 15-248  
 152 x 122cm (overall)

**PROVENANCE:**

Martumili Artists, Western Australia (accompanied  
 by a certificate of authenticity)  
 Private collection, Melbourne

**OTHER NOTES:**

"This painting depicts a part of the Minyu Puru  
 (Seven Sisters) story. Minyi Puru is an important  
 Jukurrpa (dreamtime) story about seven sisters that  
 are travelling throughout the desert running away  
 from an old man called Yurla. The man chases the  
 wantis (women) all the way from Roebourne on the  
 west coast right through Martu country before flying  
 east. Along the way they stop at a lot of important  
 places to camp, sing, dance and collect bush tucker.  
 There are also many interactions with Yurla when  
 he catches up with them along the way, creating an  
 amazing abundance of stories and meaning with this  
 culturally rich narrative."

As stated on the Martumili Artists certificate of  
 authenticity.

**\$6,000-8,000**



13

**NGIPI WARD (c.1949-2014)**  
**(Ngaanyatjarra Language Group)**

*Kurrajiti*

synthetic polymer paint on linen  
inscribed verso with artist's name and Kayili Artists  
cat. no. 06-137  
151 x 101.5cm

**PROVENANCE:**

Kayili Artists, Gibson Desert, Western Australia  
(accompanied by a certificate of authenticity)  
Private collection, Adelaide

**OTHER NOTES:**

"Kurrajiti is west of Patjarr, at this site there are four rockholes. This is in Ngipi's father's country, where she grew up. The ladies collect the seeds of an Acacia tree, which the women beat from the branches, then winnow to separate the seed from the husk. Once the seed is cleaned the women grind it up mixing it with water to make a paste called lungkunpa which is eaten raw. Wandantjarri rockhole is also shown and this was created when Warlawurru, the wedge tailed eagle Ancestor, flew into the ground. He is still there."

As stated on the Kayili Artists certificate of authenticity.

**\$6,000-8,000**



13 © Ngipi Ward/Copyright Agency 2022



# Bill Whiskey Tjapaltjarri

Artworks by Bill Whiskey Tjapaltjarri have been widely collected and well regarded since he began painting at the age of 85. In 2004, he was introduced to painting at the Watiyawanu Artists collective where a short but successful career as an artist ensued. His paintings are often said to sit apart from that of his artistic counterparts in the way that they present the beauty of ancestral stories combined with the transformative effect of mother nature, plant-life and the animals that inhabit it.

Tjapaltjarri was born in Pirupa Akla, a small community about 130km south of Kata, in Pitjantjatjara country. As a young boy, he and his family migrated following the devastating drought of the 1920s, settling in Haasts bluff where he eventually met his wife, Colleen Nampitjinpa. Tjapaltjarri moved with his family to an outstation near Mount Liebig, a settlement called Amanturrungu in the Central Desert.

Widely respected as a Ngankari (traditional healer), many travelled from afar to be treated by him and he was celebrated in his community for the role he held as a keeper of sacred knowledge. As a protector of traditions, a prime concern of Tjapaltjarri's was the exposure of sacred dreaming stories to public viewing and sale. Despite this, the Pitjantjatjara people were one of the last regions to formally take on the practice of painting as an artform.

Tjapaltjarri's works are concerned with deeply powerful dreaming stories and the creation of sacred sites within his country. Like many stories from the Western Desert, *Rockholes Near The Olgas* 2006 acts as a cultural map. Characterised by a great multitude of white and coloured dots, Tjapaltjarri references waterways, flora and rock sites combined with deep colour harmonies, mimicking a vivid galaxy of stars, only visible in the desert night sky. This complex layering system of dotting results in a magical composition of the rock formations in Tjapaltjarri's country, between Uluru and the Olgas (kata Tjuta) in central Australia, consequently drawing the viewer into a whirlpool of deep spiritual connections to the artist's homeland.

Following in the success of the Western Desert painting movement, Bill Whiskey Tjapaltjarri made his mark independently, experimenting with painting techniques outside of what was unfolding at nearby Papunya Tula. Whiskey has been internationally recognised for the way his paintings intuitively respond to his specific cultural experience, producing a radiant and majestic body of work exhibited internationally in Copenhagen, Singapore and London and held in public collections including the Art Gallery of South Australia and the National Gallery of Victoria.

14

**BILL WHISKEY TJAPALTJARRI (c.1920-2008)**  
**(Pitjantjatjara Language Group)**

*Rockholes Near The Olgas* 2006  
synthetic polymer paint on Belgian linen  
inscribed verso with artist's name, title and  
Watiyawanu Artists cat. no. 10-0670  
150 x 92cm

**PROVENANCE:**

Watiyawanu Artists of Amunturrngu Aboriginal Corporation, Alice Springs (accompanied by a copy of the certificate of authenticity)  
Scott Livesey Galleries, Melbourne (stamp on stretcher bar)  
Private collection, Adelaide

**EXHIBITIONS:**

*Bill Whiskey Tjapaltjarri*, Scott Livesey Galleries, Melbourne, 5-26 July 2006  
**\$20,000-30,000**

**Lucy Foster** | Senior Art Specialist









15

**NYAPANYAPA YUNUPINGU (1943-2021)**

**(Gumatj Language Group)**

*Untitled (Yidaki)*

natural earth pigments and wood

Yidaki carved by Djalul' Gurrwiwi

152cm (height)

PROVENANCE:

Buku-Larrnggay Mulka Centre, Northern Territory

cat. no. 4058B (accompanied by a letter dated

May 2022 pertaining to the artwork's attribution

and authenticity)

Private collection, Melbourne

**\$10,000-15,000**

16

**KATHLEEN NGALE (1934-2021)**

**(Eastern Anmatyerr Language Group)**

*Bush Plum 2009*

synthetic polymer paint on linen

inscribed verso with artist's name and Delmore

Gallery cat. no. D9B015

90 x 60cm

PROVENANCE:

Delmore Gallery, Alice Springs (accompanied by

a copy of the certificate of authenticity)

Corporate collection, Melbourne

Leonard Joel, Melbourne, 25 October 2009, lot 347

Private collection, Melbourne

**\$1,500-2,500**

17

**GLOREEN CAMPION (born 1978)**

**(Rembarrnga Language Group)**

*Bush Doll*

paperbark and ochres

artist's name and title on Maningrida Arts & Culture

accompanying label

50 x 8cm

PROVENANCE:

Maningrida Arts & Culture, Northern Territory,

cat. no. 3555-03

Short St Gallery, Broome (accompanied by a

certificate of authenticity)

Private collection, Melbourne

**\$200-400**



18

**TIMOTHY WULANJBIRR (1969-2013)**

**(Kuninjku Language Group)**

*Gulach (Spike Bush)* 2011

natural ochres on bark with PVA glue

108 x 58cm

**PROVENANCE:**

Maningrida Arts and Culture, Northern Territory

(accompanied by a certificate of authenticity)

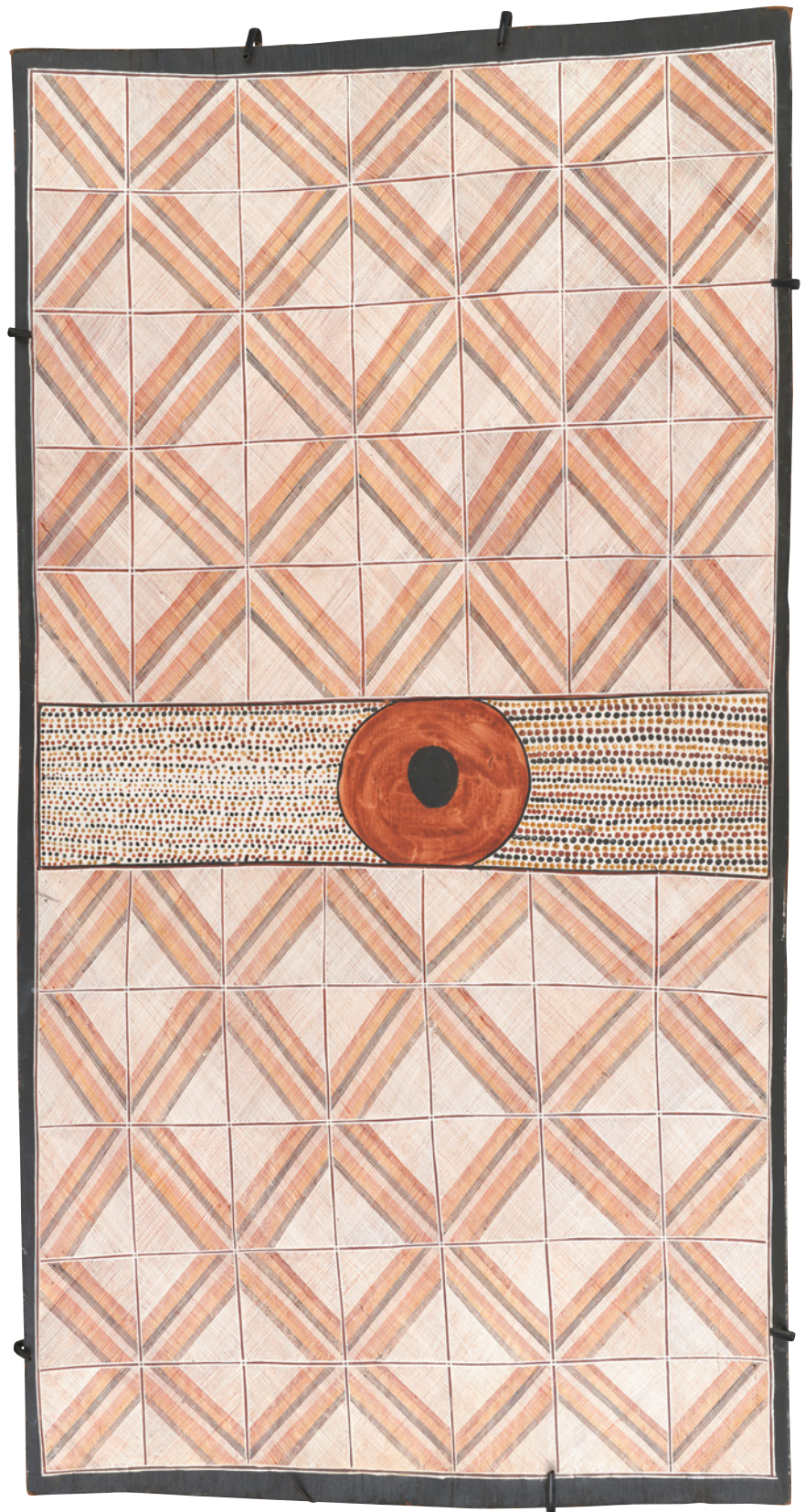
Private collection, Melbourne

**OTHER NOTES:**

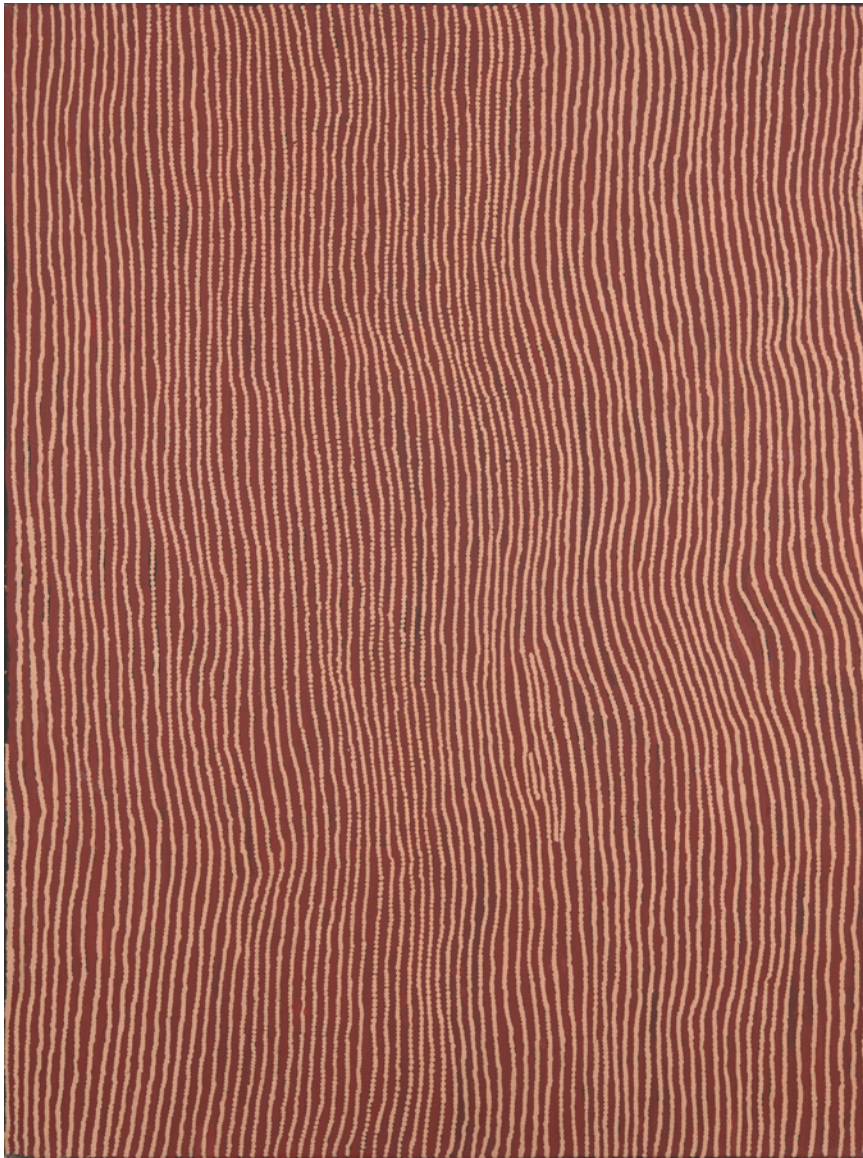
"The artist has depicted a key emblem for the Gun-gulol Gu-rrenyinga clans. It is a design for gulach, the spike rush (*Eleocharis dulcis*) that dominates the Barlparrnarra swamp country. The emblem appears as triangular motifs which cover the entire painting. The spike rush plant has edible corns which form a food source for magpie geese, a key swamp game animal. People also dig and eat the sweet corns."

As stated on the Maningrida Arts and Culture certificate of authenticity.

**\$3,000-5,000**







19 © Charlie Ward Tjakamarra/Copyright Agency 2022

19

**CHARLIE WARD TJAKAMARRA (c.1940-2005)**  
(Pintupi Language Group)

*Untitled* 2001

synthetic polymer paint on canvas

inscribed verso with artist's name and Papunya Tula Artists cat. no. CW0107139

122 x 91cm

**PROVENANCE:**

Papunya Tula Artists, Alice Springs (accompanied by a certificate of authenticity)

Private collection, Melbourne

**OTHER NOTES:**

"This painting depicts designs associated with the rockhole site of Ngaru, south of Jupiter Well. In mythological times a group of Tingari men camped at this site before travelling east to Kiwirrkura and then north-east to Pinari. Since events associated with the Tinagri Cycle are of a secret nature no further detail was given. Generally, the Tingari are a group of mythical characters of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs."

As stated in the Papunya Tula Artists certificate of authenticity

**\$4,000-6,000**

20

**PATRICK FREDDY PURUNTATAMERI (born 1973)**  
(Tiwi Language Group)

*Jurrukukuni (Boobook Owl)*

natural ochres on ironwood (3)

each inscribed at base with Jilamara Arts & Crafts cat. no.

i. 506-19; ii. 153-20; iii. 150-20

i. 40 x 10cm; ii. 30 x 12cm; iii. 44 x 10cm

**PROVENANCE:**

Jilamara Arts & Crafts, Northern Territory (accompanied by a copy of the certificate of authenticity)

Private collection, Melbourne

**OTHER NOTES:**

"Tjurukukuni, the owl who acted as messenger for the Tiwi lovers Wai-ai and Tapparra, guiding them to one another through the bush. It was following this act of infidelity that death came to the world and the Tiwi people."

As stated on the Jilamara Arts & Crafts certificate of authenticity.

**\$1,000-1,500**





23 © Anatjari Tjakamarra/Copyright Agency 2022

21

**JOHNNY WARANGKULA TJUPURRULA**  
(c.1920–2001) (Pintupi Language Group)

*Tjikari* 1997

synthetic polymer paint on canvasboard  
inscribed verso with artist's name, title, date,  
Papunya Tula Artists cat. no. JW297126 and stamp  
50.5 x 60.5cm

**PROVENANCE:**

Papunya Tula Artists, Alice Springs  
Private collection, Melbourne

**\$1,000–2,000**

22

**CHARLIE TJAPANGATI (born c.1949)**  
(Pintupi Language Group)

*Untitled* 2001

synthetic polymer paint on canvas  
91.5 x 121.5cm

**PROVENANCE:**

Papunya Tula Artists, Alice Springs cat. no.  
CT0108110 (accompanied by a certificate of  
authenticity)  
Private collection, Melbourne

**OTHER NOTES:**

"This painting depicts designs associated with the rockhole site of Tjiparitjarra, near rocky outcrops and a large sandhill, west of Jupiter Well. In mythological times three Tingari Men visited this site before travelling east, passing through Kiwirrkura and then north-east to Lake Mackay.

Since events associated with the Tingari Cycle are of a secret nature no further detail was given. Generally, the Tingari are a group of mythical characters of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites.

The Tingari Men were usually followed by Tingari Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs."

As stated on the Papunya Tula Artists certificate of authenticity.

**\$4,000–6,000**

23

**ANATJARI TJAKAMARRA (c.1938–1992)**  
(Pintupi Language Group)

*Kuniya Kutjarra (Two Sandhill Pythons)* c.1980  
synthetic polymer paint on canvasboard  
45 x 70cm

**PROVENANCE:**

Painted at Docker River, Northern Territory  
The collection of Richard Hill, Docker River  
Private collection, Melbourne

**\$9,000–12,000**



# Johnny Warangkula Tjupurrula

24

## JOHNNY WARANGKULA TJUPURRULA

(c.1920–2001) (Pintupi Language Group)

*A Suite of Paintings Depicting the Sites of Kalipinyapa and Tjikari* 1994–95

synthetic polymer paint on linen (21)

each inscribed verso with artist's name and respective Papunya Tula Artists cat. no.

138 x 266cm (overall) 46 x 38cm (each)

### PROVENANCE:

Papunya Tula Artists, Alice Springs

The Estate of Ken Hutchison, Melbourne

\$30,000–40,000

Johnny Warangkula Tjupurrula rapidly distinguished himself as one of the most respected and influential artists of the Papunya Tula movement. Born in the Western Desert at Minjilpirri, a station northwest of Illipili and south of Lake Mackay, Tjupurrula relocated with his family to Haaasts Bluff early in his life in response to the devastating droughts. He eventually settled permanently in Papunya Tula, a newly established government settlement 200km east of Haasts Bluff.

In 1994, Tjupurrula commenced a series of paintings depicting ancestral stories connected to the sites of Kalipinyapa and Tjikari, both of which are positioned northeast of Sandy Blight junction and some 400km west of Alice Springs. The narrative that forms the basis of this piece and many other works from his career, concerns Winpa, the Lightning Boss, who sang up a huge storm from Kalipinyapa. Dark clouds formed, thunder cracked, hail pelted down and torrential rain scoured the earth. Winpa sang and stamped out the verses that Tjupurrula learned as a young man. Winpa propelled the storm eastward, creating a series of water holes, which now marks the path of his song line.<sup>1</sup> Observed from the centre outwards, the eye of the storm stands prominent in this piece, paying homage to the iconography from the story of Winpa and other ancestral elements from Tjupurrula's country.

This work depicting the sites of Kalipinyapa and Tjikari are characterised by twenty-one small canvases, all individually completed creating an atmospheric effect of a storm unfolding, alluding to the landscape where his ancestral story of Winpa occurs. Tjupurrula uses rich washes of paint applied directly onto the wet canvas, enabling the pigments to appear as though they have engrained themselves into the surface. Upon this earthy texture, dark winding lines, strokes and circles create movement and a energy behind each veil off dotted clusters or 'tremulous illusions' as referred to by Geoffrey Bardon. In works such as this and many from his career as an artist, Tjupurrula creates an intense pictorial surface evoking a sense of mystery, consistent with use of dotting across most early Papunya Tula works.

**Lucy Foster** | Senior Art Specialist

1. Kean, J., *Johnny Warangkula Tjupurrula: Painting in a changing landscape* NGV, [ngv.vic.gov.au](http://ngv.vic.gov.au), retrieved 12 July 2022



24 © Johnny Warangkula Tjupurrula/Copyright Agency 2022







# *The Collection of John Graham*

LOTS 25 – 44

The Arnhem Land region of the Northern Territory extends roughly from the eastern half of the peninsula that forms the most north-eastern portion of the territory's footprint. Of the portable arts, the Arnhem Land region is widely renowned for their bark paintings, sculpture and weaving. As the market for bark paintings in particular emerged in the early 20th century, the iconography evolved, depicting animals and spirit beings, resembling paintings found in ancient rock shelters in the vicinity. While variations in the artform are evident across the region, the west tend towards the figurative and moving east, geometric design become more apparent.

Within The Collection of John Graham are several important examples of bark paintings spanning across the whole Arnhem Land region, appearing in this auction from lots 25 to 44. Melbourne-based collector and artist John Graham first showed interest in works from this region when as a young artist in David Larwill's Prahran studio in the 1980s, he discovered a large two-volume catalogue 'Primitivism in 20th Century Art'. It wasn't until this moment that a lifelong passion blossomed.

As an artist, collector and explorer Graham traversed the globe with a lifelong pursuit of 'art holidays' - journeys to the countries famous for the 'Art Premier' (or tribal art), to both explore and study these cultures and to further develop his own art practice. Graham has travelled to, and collected from, West Africa, Indonesia, Nepal, the Philippines, Borneo, India and well as within Australia.

Graham collected his first Australian Aboriginal bark painting in 1990, Wandjina, by Lily Karadada (lot 41) from Emerald Hill Gallery in South Melbourne. Graham's eye was drawn to figurative works, painted onto undulating bark surfaces with natural ochres. He subsequently unearthed a considerable collection of works from the desirable 1960s and 70s period - when such works were sold by the church missionary societies, such as Oenpelli. Seeing himself as a caretaker of these works, Graham remains a collector and is happy to offer this selection of works to others who also share his love of Aboriginal bark paintings.

**Lucy Foster** | Senior Art Specialist



25

**BUNUMBIRR BININYUWUY (1928-1982)**

*Yulungurr* 1963

natural earth pigments on eucalyptus bark

66 x 28cm

**PROVENANCE:**

Painted at Milingimbi, Arnhem Land

The Collection of Dorothy Bennett, Darwin

Private collection, United States of America

Private collection, Melbourne

Sotheby's, Important Aboriginal Art, Melbourne,

7 June 2011, lot 124

The Collection of John Graham, Melbourne

**OTHER NOTES:**

This painting represents Yulungurr- the great python and his sacred pool at Mirrimina (indicated by the fan palms and surrounding pebbles). Yulungurr is one of the principle characters in the Liyagal-Awumirr Wawilak cycle.

**\$2,500-3,500**







26

**26**

**ATTRIBUTED TO BURRUNDAY (c1914-1970)**

*Six Snakes*

natural earth pigments on eucalyptus bark

84 x 43cm

PROVENANCE:

Private collection, United States of America

The Collection of John Graham, Melbourne

**\$3,000-5,000**



27

**ATTRIBUTED TO JIMMY LIPUNDJA (1912-1968)**  
**(Gupapuyngu Language Group)**

*Fish*

natural earth pigments on eucalyptus bark  
60 x 21cm

PROVENANCE:

The Collection of John Graham, Melbourne  
\$1,000-2,000

28

**CHARLIE ANAWUJARA (c.1910-1970)**  
**(Burarra language Group)**

*Balinjar - The Dreaming Tree on the Cadell River*  
c.1960

natural earth pigments on eucalyptus bark  
inscribed verso with artist's name and title  
84 x 33cm

PROVENANCE:

The Collection of John Graham, Melbourne  
\$2,000-4,000



27





29

29

**JIMMY MIJAU MIJAU (1897-1985)**

**(Kuninjku Language Group)**

*Porcupine Dance at Mating Time*

natural earth pigments on eucalyptus bark

artist's name, title and area on partial label verso

28 x 78cm

**PROVENANCE:**

Painted at Liverpool River, Arnhem Land (label verso)

Mossgreen Auctions, Sydney, 31 August 2009, lot 169

(titled as: Echidnas Western Arnhem Land)

The Collection of John Graham, Melbourne

**\$2,000-4,000**



30

**ATTRIBUTED TO GEORGE DJAKURRNGA**  
**(c.1918-1980)**

*Two Gliders* c.1970

natural earth pigments on eucalyptus bark  
artist's name and area on Oenpelli label, together  
with Oenpelli cat. no. JL83 / OEO1 / TPOH verso  
17 x 50cm

**PROVENANCE:**

Painted at Oenpelli, Arnhem Land (label verso)  
The Collection of John Graham, Melbourne

**\$2,000-4,000**







31

**DICK NGULEI-NGULEI MURRUMURRU**  
(1920-1988) (Kunwinjku Language Group)

*Nakidjiki Spirit and Plain Kangaroo (Kolobbarr)*

natural earth pigments on eucalyptus bark

artist's name, title and location on Oenpelli  
label verso

90 x 50cm

PROVENANCE:

Painted at Liverpool River, Arnhem Land (label verso)

The Collection of John Graham, Melbourne

**\$4,000-6,000**

31 © Dick Ngulei-Ngulei Murrumurru/Copyright Agency 2022



32

**FRED MILMILGAMA (20th century)**  
**(Rembarrnga Language Group)**

*A Dead Spirit - Wayarra*

natural earth pigments on eucalyptus bark  
artist's name, title and area on Oenpelli label,  
together with cat. no. X109 inscribed verso  
67 x 29cm

**PROVENANCE:**

Painted at Liverpool River, Arnhem Land  
Private collection, United States of America  
The Collection of John Graham, Melbourne  
**\$1,500-2,500**



32 © Fred Milmkama/Copyright Agency 2022





33

33

**ARTIST UNKNOWN**

*Bush Turkey c.1960*

natural earth pigments on eucalyptus bark

47 x 30cm

**PROVENANCE:**

Painted at Groote Eylandt, Northern Territory

The Collection of John Graham, Melbourne

**OTHER NOTES:**

Groote Eylandt barks in the 1920s and 30s, were loosely composed images on unpainted or red backgrounds. Black pigmented backgrounds became more common in the following two decades from the locally occurring manganese. Figures were often applied over the top of the dark backgrounds with rich red ochres.

The opening of manganese mines on the island in 1963 resulted in an influx of non-Indigenous people taking up residence on the island for the first time for work. This ready market stimulated the production of art and artefacts and saw a shift in the style of bark painting. The backgrounds of paintings quickly evolved with designs; the compositions became more complex and in some cases, monochrome figures were painted to stand out clearly against these highly decorated backgrounds.

**\$1,200-1,800**



34

34

**ARTIST UNKNOWN**

*Three Crocodiles c.1960*

natural earth pigments on eucalyptus bark

29.5 x 41cm

**PROVENANCE:**

Painted at Groote Eylandt, Northern Territory

The Collection of John Graham, Melbourne

**\$1,200-1,800**





35

**35**

**JACKIE MADAGARLGARL (c.1930-2000)**

*Echidna*

natural earth pigments on eucalyptus bark  
artist's name and area on Oenpelli label, together  
with Oenpelli cat. no. OEO1 and IEEEG inscribed  
verso

42 x 85cm

**PROVENANCE:**

Painted at Oenpelli, Arnhem Land (label verso)

The Collection of John Graham, Melbourne

**\$3,000-5,000**

**36**

**ATTRIBUTED TO GEORGE DJAKURRNGA**

**(c.1918 - 1980)**

*Marsupial*

natural earth pigments on eucalyptus bark  
68 x 25cm

**PROVENANCE:**

Painted at Western Arnhem Land c.1970

The Collection of John Graham, Melbourne

**\$1,000-2,000**





37

**DAVID MALANGI DAYMIRINGU (1927-1999)**  
**(Mahnarrangu Language Group)**

*Plants and Seeds*

natural earth pigments on eucalyptus bark  
 inscribed verso with artist's name and unknown cat.

no. RA/-

61 x 32cm

PROVENANCE:

Painted at Ramingining, Arnhem Land

The Collection of John Graham, Melbourne

**\$2,500-3,500**

38

**ATTRIBUTED TO MICK MAGANI (1920-1984)**  
**(Mildingi Language Group)**

*Fish and Shells*

natural earth pigments on eucalyptus bark

66 x 25cm

PROVENANCE:

Painted in the Maningrida region, Arnhem Land

The Collection of John Graham, Melbourne

**\$1,500-2,500**

37 © David Malangi Daymiringu/Copyright Agency 2022





39

**THARWUL INDJI (20th century)**  
**(Murrinh-Patha Language Group)**

*Untitled (Sacred Designs)*

natural earth pigments on eucalyptus bark

inscribed verso with artist's name

81 x 46cm

PROVENANCE:

Private collection, United States of America

The Collection of John Graham, Melbourne

**\$3,000-5,000**

40

**YUWUNYUWUN MURRAWARR (1928-1978)**  
**(Kunwinjku Language Group)**

*Salt Water Fish c.1960*

natural earth pigments on eucalyptus bark

artist's name, title and area on Oenpelli label verso

32 x 61cm

PROVENANCE:

Painted at Liverpool River, Arnhem Land (label verso)

The Collection of John Graham, Melbourne

**\$1,000-2,000**





41

**LILY KARADADA (born c.1927)**  
**(Woonambal Language Group)**

*Wandjiina*

natural earth pigments on eucalyptus bark  
 inscribed verso with unknown cat. no. AK45 B.H.  
 81 x 36cm (irregular)

PROVENANCE:

Emerald Hill Gallery, Melbourne c.1989  
 The Collection of John Graham, Melbourne  
**\$2,500-3,500**





42

42

**ARTIST UNKNOWN (20th century)**

*Wandjina*

natural earth pigments on eucalyptus bark  
inscribed verso with unknown cat. no. 1407  
51 x 41cm (irregular)

**PROVENANCE:**

Private collection, United States of America  
The Collection of John Graham, Melbourne

**\$1,000-2,000**

43

**GEORGE MERWULUNULU DJAYKURRNGA  
(1930-1987)**

*Mimi and Namarodo Spirits*

natural earth pigments on eucalyptus bark  
artist's name, title and area on Oenpelli label verso  
inscribed verso with Oenpelli cat. no. OE/02WWIII  
and unknown cat. no. OC32-OF02  
100 x 41cm

**PROVENANCE:**

Painted at Oenpelli, Arnhem Land (label verso)  
Private collection, United States of America  
The Collection of John Graham, Melbourne

**\$3,000-5,000**

44

**ATTRIBUTED TO JACKIE MADAGARLGARL  
(1930-2000)**

*Crocodile*

natural earth pigments on eucalyptus bark  
inscribed verso with unknown cat. no. 1386/OAII/1  
74 x 24cm

**PROVENANCE:**

Painted at Oenpelli, Arnhem Land  
The Collection of John Graham, Melbourne

**\$2,000-4,000**

END OF COLLECTION



# *Works from the National Australia Bank Art Collection*

LOTS 45–57



45

**NAMINAPU MAYMURU-WHITE (born 1952)**

**(Manggalili Laungage Group)**

*Milngiyawuy River (Milky Way)*

natural earth pigments on hollow log

100 x 19cm

**PROVENANCE:**

Buku-Larrnggay Mulka, Yirrkala Art Centre, Northern Territory, cat. no. B-LMC 26420

Alison Kelly Gallery, Melbourne, cat. no. AKG845

The National Australia Bank Art Collection

**EXHIBITIONS:**

*Naminapu Maymuru-White*, Alison Kelly Gallery, Melbourne, 5 - 29 April 2005, cat. no. 1 Larraktiji

**\$3,000-5,000**





47 © Elizabeth Nyumi Nungurrayi/Copyright Agency 2022

46

**WILLIE KURIBI GUDIPI (1917-1996) (Alawa Language Group)**

*Song and Dance Cycles* c.1994

synthetic polymer paint on canvas laid on canvas  
title and date inscribed on collection label verso  
131 x 102.5cm

**PROVENANCE:**

The National Australia Bank Art Collection

**\$3,500-4,500**

47

**ELIZABETH NYUMI NUNGURRAYI (1947 - 2019) (Pintubi Language Group)**

*Minyilli, Near Kiwirrkurra, Western Australia* 1997

synthetic polymer paint on linen  
inscribed verso with artist's name and Warlayirti  
Artists cat. no. 765/97  
90 x 60.5cm

**PROVENANCE:**

Warlayirti Artists Aboriginal Corporation,  
Western Australia (accompanied by a certificate of  
authenticity)

The National Australia Bank Art Collection  
(label verso)

**OTHER NOTES:**

"This painting shows the artist's dreaming country, the place where her grandfather died. It is a complex depiction of food gathering and country. We see a number of waterholes which are used as people travel through their country. There is a significant camp site shown next to a Wanna (digging stick) used in digging for bush food. There is also a large waterhole which has begun to dry out. As the water recedes a bush tomato known as Pura can be collected. There is also a large coolamon (wooden dish) full of food. The dominant landscape of the painting is sand dune country."

As stated on the Warlayirti Artists Aboriginal Corporation certificate of authenticity.

**\$3,000-5,000**



# Watarru Collaborative

48

## **WATARRU COLLABORATIVE (20th Century) (Pitjantjatjara Language Group)**

*Ilpili* 2016

synthetic polymer paint on linen

inscribed verso with Tjungu Palya cat. no. 16-044  
and 'Watarru Collaborative'

196.5 x 199cm

### PROVENANCE:

Tjungu Palya, South Australia (accompanied by a  
certificate of authenticity)

The National Australia Bank Art Collection

### OTHER NOTES:

The Watarru Collaborative generally consists of artists Beryl Jimmy, Wipana Jimmy, Imitjala Pollard, and Tinpulya Mervin. Located 100kms south of Uluru in South Australia, Tjungu Palya lives at Nyapari, a community at the base of the Mann Ranges, country owned by the Pitjantjatjara people. This mountain range has been the provider of natural resources to the homelands of the Kanpi, Nyapari, Angatja, Umpukulu and Tjankanu people enabling them to establish long-term settlements. Creating Tjungu Palya (Good Together), artists from Murputja came from their traditional countries just south of Watarru, creating the arts centre. The artists of the Watarru Collaborative have received much acclaim for their paintings. Initially, their collaborative works caught the attention of the Department of Environment and Heritage, with major pieces now hanging permanently in the South Australian parliament. In 2007 they won a major prize in the national Drawing Together competition and continue to paint with relatively small output, making these pieces rare on the secondary market.

"This is the creation story for Ilpili about the Two Sister creation beings. The women were hiding in Tjukulas (rockholes) and one Wati (man) was searching for them but he could not see them. The younger sister was pregnant. Her older sister was looking after her. As they hid in a cave at the base of the hill the man climbed up high to look for them called out "Yaltji, minyma kutjara?"(where are you two women)?"

As stated on the Tjungu Palya certificate of  
authenticity

**\$9,000-12,000**









49 © Anatjari Tjampitjinpa/Copyright Agency 2022

49

**ANATJARI TJAMPITJINPA (c.1927-1999)**  
(Pintupi Language Group)

*Untitled*

synthetic polymer paint on linen  
inscribed verso with Papunya Tula Artists  
cat. no. AT850661  
91 x 91cm

**PROVENANCE:**

Papunya Tula Artists, Alice Springs (accompanied by  
a certificate of authenticity)  
The National Australia Bank Art Collection

**RELATED WORK:**

*Untitled* 1987, wool and cotton tapestry,  
181 x 175cm, The National Australia Bank Art  
Collection (listed as lot 50 in this catalogue)  
**\$5,000-7,000**

50

**ANATJARI TJAMPITJINPA (1927-1999)**  
(Pintupi Language Group)

*Untitled* 1987

wool and cotton tapestry  
woven Victorian Tapestry Workshop insignia upper  
left  
woven by Irene Creedon and Bhanu Mistry  
181 x 175cm

**PROVENANCE:**

Victorian Tapestry Workshop, Melbourne (tapestry  
no. 87/8)  
The National Australia Bank Art Collection

**LITERATURE:**

Walker, S., *Artists' Tapestries, From Australia 1976-  
2005*, The Beagle Press, Sydney, 2007, p. 274 and 281

**RELATED WORK:**

*Untitled*, synthetic polymer paint on linen, 91 x 91cm,  
The National Australia Bank Art Collection (listed as  
lot 49 in this catalogue)  
**\$8,000-12,000**









51

**SUSIE BOOTJA BOOTJA NAPANGARDI**

**(c.1935 - 2003) (Kukatja Language Group)**

*Wanayarra, Kurtal, South of Yaka-Yaka 1990*

synthetic polymer paint on canvas

inscribed verso with artist's name, "Wanayarra" and

Warlayirti Artists cat. no. 637/90

99 x 75.5cm

**PROVENANCE:**

Warlayirti Artists Aboriginal Corporation,  
Western Australia (accompanied by a certificate of  
authenticity)

Sotheby's, Melbourne, Important Aboriginal Art,  
29 June 1998, lot 318

The National Australia Bank Art Collection  
(label verso)

**OTHER NOTES:**

"This is a very important waterhole and is the site  
of powerful rain-making ceremonies. Wanayarra, the  
Rainbow Snake lives inside this hole and is called  
upon to provide water in times of drought. The 2  
Goannas were here in the Tjukurrpa or dreamtime  
also and held ceremonies at this place. Special  
stones washed down by the water, now called  
'coloured stone' are found here."

As stated on the Warlayirti Artists Aboriginal  
Corporation certificate of authenticity.

**\$2,000-4,000**

52

**PEDRO WONAEAMIRRI (born 1974)**

**(Tiwi Language Group)**

*Pukumani 1995*

natural ochres on canvas laid on canvas

inscribed verso with artist's name, date and Alcaston

Gallery cat. no. AK3243

191.5 x 35cm

**PROVENANCE:**

Jilamara Aboriginal Arts & Crafts, Northern Territory  
(stamp verso)

Alcaston Gallery, Melbourne (accompanied by a  
certificate of authenticity)

The National Australia Bank Art Collection

**\$2,000-4,000**



53

**WILLIE KURIBI GUDIPI (1916-1996)**

**(Alawa Language Group)**

*Song and Dance Cycles* 1992

synthetic polymer paint on canvas laid on canvas  
title and date inscribed on collection label verso  
132 x 102cm

PROVENANCE:

The National Australia Bank Art Collection

**\$3,500-4,500**

54

**SAM TJAMPITJIN (c.1930-2007)**

**(Kukatja Language Region)**

*Balgudda Near Lake Mackay In The Great Sandy Desert, Western Australia* 1997

synthetic polymer paint on canvas

inscribed verso with artist's name and Warlayirti

Artists cat. no. 624/97

75.5 x 50cm

PROVENANCE:

Warlayirti Artists Aboriginal Corporation, Western Australia (accompanied by a certificate of authenticity)

The National Australia Bank Art Collection

OTHER NOTES:

"Sam's painting depicts an area well known as a traditional meeting place for men's Law and ceremonies. We see a claypan (warran) with surrounding sandhills. Water flows around and through these in the wet season making a lake. This country is connected with the Marlu (Kangaroo) dreaming."

As stated on the Warlayirti Artists Aboriginal Corporation certificate of authenticity.

**\$2,000-4,000**



53





55 © Lucy Yukenbarri/Copyright Agency 2022

55

**LUCY YUKENBARRI NAPANANGKA (c.1934-2003)**  
(Kukatja Language Group)

*Tjintjula Soak, In The Great Sandy Desert, Western Australia 1997*

synthetic polymer paint on linen

inscribed verso with artist's name and Warlayirti

Artists cat. no 713-97

150 x 100cm

**PROVENANCE:**

Warlayirti Artists Aboriginal Corporation, Western Australia (accompanied by a certificate of authenticity)

The National Australia Bank Art Collection (label verso)

**OTHER NOTES:**

"This painting depicts a central rockhole which is an important source of water for the surrounding area. It is set in desert country with many sand dunes, rich in bush food. There are a number of trees distinctive to this area shown in the painting. Other black shapes in the painting depict Wanna (digging sticks) used for digging and collecting bush food."

As stated on the Warlayirti Artists Aboriginal Corporation certificate of authenticity.

**\$3,000-5,000**

56

**HELICOPTER JOE TJUNGURRAYI (born c.1946)**  
(Kukatja Language Group)

*Puruntjarri Rockhole, Near Jupiter Well, Western Australia 1997*

synthetic polymer paint on canvas

inscribed verso with artist's name and Warlayirti

Artists cat. no. 820/97

75 x 51cm

**PROVENANCE:**

Warlayirti Artists Aboriginal Corporation, Western Australia (accompanied by a certificate of authenticity)

The National Australia Bank Art Collection (label verso)

**OTHER NOTES:**

"This country belongs to the artist. He had depicted a central rockhole that supplies water to the surrounding country. Helicopter describes the surrounding country as "sandhill country". It is considered to be rich in bush food. The black ovid shapes depict Walku, a bush apple, otherwise referred to as Quandong, or native peach."

As stated on the Warlayirti Artists Aboriginal Corporation certificate of authenticity.

**\$2,000-3,000**



57

**TJEMMA (FREDA) NAPANANGKA (born c.1935)**  
**(Kukatja Language Group)**

*South of Yagga Yagga, In The Great Sandy Desert,*  
Western Australia 1997

synthetic polymer paint on linen

inscribed verso with artist's name and Warlayirti

Artists cat. no. 811/97

title and date inscribed on collection label verso

120 x 80.5cm

**PROVENANCE:**

Warlayirti Artists Aboriginal Corporation,  
Western Australia (accompanied by a certificate of  
authenticity)

The National Australia Bank Art Collection  
(label verso)

**OTHER NOTES:**

"This painting is a depiction of country in which  
Tjemma and her people lived a traditional nomadic  
life in the desert. We see the footprints of her family  
on one edge of the painting. It shows four important  
water sources visited at different times of the year;  
Yukulparli, Nantajarra, Lulapi and Kumpultjirri.  
Between these places we see a depiction of different  
types of bush food found among the sand dunes  
which dominate the area; Tjirrilpatja (bush carrot),  
Kumpumpatja and Pura (two types of tomato) and  
Tjundar (bush onions). There are also two dominant  
ranges of sand dunes."

As stated on the Warlayirti Artists Aboriginal  
Corporation certificate of authenticity.

**\$4,000-6,000**



57 © Freda Jemma Napanangka/Copyright Agency 2022





61 © Freddie Timms/Copyright Agency 2022

58

**PANTJITI LIONEL (born c.1930)**  
(Ngaatjatjara Language Group)

*Minyma Kutju Tjunta Wantikatingu*

*The Woman Who Left Her Leg* 2006

synthetic polymer paint on Belgian linen

inscribed verso with artist's name and Ernabella Arts

cat. no. PL511-06

61 x 120cm

**PROVENANCE:**

Ernabella Arts, Alice Springs (accompanied by a  
certificate of authenticity)

Private collection, Adelaide

**\$3,000-4,000**

59

**BEVERLY CAMERON (born 1957)**  
(Pitjantjatjara Language Group)

*Kunga Kutjara* 2008

synthetic polymer paint on canvas

inscribed verso with artist's name, date and Tjingu

Palya cat. no. TPBC08488

113.5 x 198.5cm

**PROVENANCE:**

Tjingu Palya, South Australia (accompanied by a  
certificate of authenticity)

Private collection, Adelaide

**OTHER NOTES:**

"This country is my place in the Northern Territory  
close to Areyonga Community. The Tjukurpa  
(creation story) for this country is Kunga Kutjara  
(the two young women). They are sitting around  
the rockhole in the windbreaks. They have been  
collecting seeds to grind up for flour. These seeds  
are called Kunakanti."

As stated on the Tjingu Palya certificate of  
authenticity.

**\$4,000-6,000**

60

**JOHNNY WARANGKULA TJUPURRULA**  
(c.1920-2001) (Pintupi Language Group)

i. *Fight With Mala People* 1997

ii. *Bungalong Man* 1997

iii. *Rain and Hail at Kalipinpa* 1997

synthetic polymer paint on canvasboard

each inscribed verso with artist's name, title,

Papunya Tula Artists cat. no. and stamp

50.5 x 60.5cm each

**PROVENANCE:**

Papunya Tula Artists, Alice Springs

Private collection, Melbourne

**\$3,000-5,000**





63 © Rusty Peters/Copyright Agency 2022

61

**FREDDIE TIMMS (c.1946-2017)**

**(Gija Language Group)**

*Pipe Creek* 1999

natural earth pigments on linen

inscribed verso with artist's name, title, date and Jirrawun cat. no. FT599.82

122 x 135cm

PROVENANCE:

Jirrawun Aboriginal Arts, Western Australia

Watters Gallery, Sydney (label verso)

Private collection, Melbourne

Lawson-Menzies, Sydney, 19 June 2008, lot 237

Private collection, Melbourne

**\$10,000-15,000**

62

**RUSTY PETERS (1934-2020) (Gija Language Group)**

*Nganjiwoorang - The Shy Bird* 2004

synthetic polymer paint and natural earth pigments on linen

inscribed verso with artist's name, title and Jirrawun Arts cat. no. RP4-2004-104

122 x 135cm

PROVENANCE:

Jirrawun Arts, Western Australia

William Mora Galleries, Melbourne (stamp verso)

Private collection, Queensland

**\$5,000-7,000**

63

**RUSTY PETERS (born c.1935)**

**(Gija Language Group)**

*Secret Place* 2015

natural ochre and pigments on board

inscribed verso with artist's name, title and Jirrawun Arts cat. no. RP200812165CB

80 x 100cm

PROVENANCE:

Jirrawun Arts, Western Australia

Short St. Gallery, Broome

Private collection, Melbourne

**\$4,500-6,500**





65 © Lydia Balbal/Copyright Agency 2022

64

**MARY GIBSON (born 1952)**  
(Ngaanyatjarra Language Group)

*Kutung*

synthetic polymer paint on linen

inscribed verso with artist's name and Kayili Artists

cat. no. 04-334

151.5 x 75.5cm

PROVENANCE:

Kayili Artists, Western Australia (accompanied by a certificate of authenticity)

Private collection, Adelaide

OTHER NOTES:

"Kutung Tjukurrpa. One lady travels from west to east, through the water sites of Tatyjali, (site and Stimson's python) Purrungu (dry lake bed), Watarka and Yatutju. These sites are linked by a water snake, Tjila."

As stated on the Kayili Artists certificate of authenticity.

**\$1,000-2,000**

65

**LYDIA BALBAL (born c.1958)**  
(Yulparija Language Group)

*Wingal* 2008

synthetic polymer paint on linen

inscribed verso with artist's name, date and

Short St. Gallery cat. no. 25490

91 x 60cm

PROVENANCE:

Short St. Gallery, Broome (accompanied by a certificate of authenticity)

Private collection, Melbourne

OTHER NOTES:

"This country got king brown snake and baby king brown and bush turkey and campi (bushfood). Near them rockholes. We been walk around here and hunt when I little. Good hunting country this one."  
- The Artist

"Winpa is near the Percival Lakes in the Great Sandy Desert in W.A. The waterholes in this desert country are surrounded by tali (sand dunes) and warla (mudflats)."

As stated on the Short St Gallery certificate of authenticity.

**\$3,000-5,000**





67 © Keith Stevens/Copyright Agency 2022

66

**JOHNNY WARANGKULA TJUPURRULA**  
(c.1920–2001) (Pintupi Language Group)

i. *Untitled* 1997

ii. *Bungalong Man*

synthetic polymer paint on canvasboard  
each inscribed verso with artist's name and  
Papunya Tula Artists cat. no. and stamp  
50.5 x 60.5cm each

PROVENANCE:

Papunya Tula Artists, Alice Springs  
Private collection, Melbourne

**\$2,000–4,000**

67

**KEITH STEVENS** (born c.1940)  
(Pitjantjatjara Language Group)

*Iritjitja* 2006

synthetic polymer paint on canvas  
inscribed verso with artist's name, date and  
Tjunga Palya cat. no. KSTP06241  
138 x 202.5cm

PROVENANCE:

Tjunga Palya, South Australia (accompanied by a  
certificate of authenticity)  
Private collection, Adelaide

**\$3,500–5,000**

68

**JEAN BAPTISTE APUATIMI** (c.1940–2013)  
(Tiwi Language Group)

*Turtini, Nguiu Bathurst Island*

natural ochres on canvas  
inscribed verso with artist's name and Tiwi Design  
stamp with cat. no. 555-04  
80 x 80cm

PROVENANCE:

Tiwi Designs, Northern Territory (accompanied by a  
certificate of authenticity)  
Private collection, Melbourne

OTHER NOTES:

"That poles name Turtini- pukamani pole. For  
ceremony, when people, they pass away. We put  
pukamani pole up for the last ceremony to help that  
spirit go to next world. Family make pukamani pole  
for than final pukamani ceremony."

As stated on the Tiwi Designs certificate of  
authenticity.

**\$2,000–4,000**





69 © Judy Watson Napangardi/Copyright Agency 2022

**69**  
**JUDY WATSON NAPANGARDI (c.1925-2016)**  
**(Warlpiri Language Group)**  
*Mina Mina Jukurrpa (Women's Dreaming)* 2005  
 synthetic polymer paint on canvas  
 inscribed verso with artist's name and Warlukurlangu  
 Artists cat. no. 41/05 and Alcaston Gallery cat. no.  
 AK11635  
 122 x 122cm

**PROVENANCE:**  
 Warlukurlangu Artists, Northern Territory  
 (accompanied by a certificate of authenticity)  
 Alcaston Gallery, Melbourne  
 Private collection, Melbourne  
**\$7,000-9,000**

**70**  
**GINGER NOBBY WIKILYIRI (born c.1932)**  
**(Pitjantjatjara Language Group)**  
*Wanampi Creation Story* 2006  
 synthetic polymer paint on linen  
 inscribed verso with artist's name, title, date, Tjala  
 Arts cat. no. 397-06 and stamp  
 101.5 x 152.5cm

**PROVENANCE:**  
 Tjala Arts, Alice Springs (accompanied by a  
 certificate of authenticity)  
 Private collection, Adelaide

**OTHER NOTES:**  
 "Ginger is telling a husband and wife story of wati  
 kutjara (two men) and minyma kutjara (two women).  
 The men are brothers and the women are sisters.  
 The story relates to the formation of the land and  
 rock holes around Piltati."

As stated on the Tjala Arts certificate of  
 authenticity.  
**\$3,500-5,000**

**71**  
**WINGU TINGIMA (c.1935-2010)**  
**(Pitjantjatjara Language Group)**  
*Kungkarrakalpa* 2008  
 synthetic polymer paint on canvas  
 inscribed verso with artist's name, date and Tjunga  
 Palya cat. no. TPWT08106  
 97.5 x 148.5cm

**PROVENANCE:**  
 Tjunga Palya, South Australia (accompanied by a  
 certificate of authenticity)  
 Private collection, Adelaide

**OTHER NOTES:**  
 "This is Kuru Ala a sacred place for the  
 Kungkarrakalpa (Seven Sisters' story). Kangkuru  
 munu Malanypa nyinanyi (the older sister is sitting  
 with her younger sister). They are sitting near the  
 cave, they are living in. One man, wati Nyiiru, was  
 watching all the young girls. He was trying to get  
 one of the sisters to be his wife, but they didn't  
 want that old man. The sisters were going into kuru  
 Ala and they saw a quandong tree. They all rushed  
 in for the quandongs. "This isn't really quandongs"  
 they said after tasting them, "must be that wati  
 Njiiru trying to trick us." They were running and  
 hiding from him and ran into the cave. Nyiiru was a  
 ngankari (magician) and he turned himself into many  
 things, travelling above the ground and below it as  
 he chased after the women."

As stated on the Tjunga Palya certificate of  
 authenticity.  
**\$6,000-8,000**

**72**  
**ROSABELLA RYDER (born 1975)**  
**(Arrernte Language Group)**  
*Bird*  
 wool and cotton  
 artist's name, title and Town Camp Designs  
 cat. no. 43-20 on label attached verso  
 21 x 12cm

**PROVENANCE:**  
 Town Camp Designs, Northern Territory  
 Private collection, Melbourne  
**\$300-500**





71 © Wingu Tingima/Copyright Agency 2022

73

**MARLENE RUBUNTJA (born 1961)**  
(Western Arrernte Language Group)

*Bird*

wool, cotton and emu feathers

artist's name, title and Town Camp Designs cat. no.

65-20 on label attached verso

26 x 26cm

PROVENANCE:

Town Camp Designs, Northern Territory

Private collection, Melbourne

**\$400-600**

74

**LOUISE ROBERTSON (born 1984)**  
(Walpari Language Group)

*Big Blue Owl 2021*

wool, cotton and emu feathers

artist's name, title and Short St. Gallery

cat. no. 224-21 on label at base

60 x 60 x 15cm

PROVENANCE:

Short St. Gallery, Broome (accompanied by  
documentation)

Private collection, Melbourne

OTHER NOTES:

"Louise is a Walpari women who grew up in Yuendumu, west of Alice Springs with her grandma. She loved living there as a child and going on bush trips with her grandma: hearing stories about country and collecting bush tucker. When Louise was about 8 years old, she moved to Alice Springs to live with her mother. She still lives in Alice Springs to this day, now with her husband and 4 children. Louise said that she came into the art room one day to see what her mother-in-law, Dulcie Sharpe and all the other ladies were doing. She decided she wanted to be part of it and so she started coming every day. At first, she was nervous, but then Dulcie taught her how to sew and now she loves it. She says she keeps trying new things and thinking about what to sew when she is at home. She wants to keep coming to the art room and getting better by making soft sculptures of people and animals. She wants people to feel happy when they look at them, like she feels happy when she makes them." (Short St. Gallery)

**\$2,000-3,000**





74

**75**  
**ROXANNE PETRICK (born 1986)**  
**(Arrernte Language Group)**

*Bird*  
 wool and cotton  
 artist's name, title and Town Camp Designs  
 cat. no. 39-20 on label attached verso  
 21 x 28cm

PROVENANCE:  
 Town Camp Designs, Northern Territory  
 Private collection, Melbourne  
**\$400-600**

**76**  
**DULCIE SHARPE (born 1957)**  
**(Arrernte Language Group)**

*Bird*  
 wool and cotton  
 artist's name, title and Town Camp Designs  
 cat. no. 66-20 on label attached verso  
 33 x 15cm

PROVENANCE:  
 Town Camp Designs, Northern Territory  
 Private collection, Melbourne  
**\$400-600**

**77**  
**DULCIE SHARPE (born 1957)**  
**(Arrernte Language Group)**

*Bird*  
 wool and cotton  
 artist's name, title and Town Camp Designs  
 cat. no. 61-20 on label attached verso  
 27 x 10cm

PROVENANCE:  
 Town Camp Designs, Northern Territory  
 Private collection, Melbourne  
**\$400-600**





80 © Minnie Pwerle/Copyright Agency 2022

78

**BRENDA INKAMALA (20th Century)**

*Bird*

wool and cotton

artist's name, title and Town Camp Designs

cat. no. 60-20 on label attached verso

32 x 28cm

PROVENANCE:

Town Camp Designs, Northern Territory

Private collection, Melbourne

**\$400-600**

79

**JUDY WATSON NAPANGARDI (c.1925-2016)**  
(Warlpiri Language Group)

*Mina Mina Jukurrpa (Women's Dreaming)* 2005

synthetic polymer paint on canvas

inscribed verso with artist's name and Warlukurlangu

Artists cat. no. 290/05

122.5 x 106.5cm

PROVENANCE:

Warlukurlangu Artists, Alice Springs (accompanied

by a certificate of authenticity)

Private collection, Adelaide

**\$6,500-8,000**

80

**MINNIE PWERLE (1922-2006) (Anmatyerre Language Group)**

*Untitled*

synthetic polymer paint on linen

inscribed verso with Alison Kelly Gallery

cat. no. AKG 360

122.5 x 91cm

PROVENANCE:

Alison Kelly Gallery, Melbourne

Private collection, Melbourne

**\$6,000-8,000**



81

**IAN ABDULLA (1947-2011)**

**(Ngarrindjeri Language Group)**

*Stick and an Old Bike Wheel* 1996

synthetic polymer paint on canvas

signed and dated lower right: Ian.W.Abdulla 1996

101 x 152cm

PROVENANCE:

Anima Gallery, Adelaide cat. no. 11A-30

Private collection, Adelaide

OTHER NOTES:

"This painting tells the story of when Ian was a young boy in the Riverland playing with a stick and a wheel as there was not much money to spend on toys."- As stated on Anima Gallery website

**\$4,000-6,000**

82

**IAN ABDULLA (1947-2011)**

**(Ngarrindjeri Language Group)**

*Me and My Friend Riding Home from a Game of Football at Night* 2000

synthetic polymer paint on canvas

signed and dated lower right: Ian. W. Abdulla. 2000

205 x 123cm

PROVENANCE:

Greenaway Art Gallery, Adelaide 2001

Private collection, Adelaide

Leonard Joel, Melbourne, 4 June 2019, lot 61

Private collection, Adelaide

EXHIBITIONS:

*Ian Abdulla*, Greenaway Art Gallery, Adelaide, 26 July

- 20 August 2000

**\$5,000-7,000**

83

**RICHARD BELL (born 1953)**

**(Kamilaroi Language Group)**

*Cityscape*

synthetic polymer paint and natural earth pigments

on linen

diptych

inscribed verso with artist's name, title and

Fireworks Gallery cat. no FW5970

130.5 x 120cm (overall)

PROVENANCE:

Fireworks Gallery, Queensland

James Makin Gallery, Melbourne (label verso)

Private collection, Melbourne

**\$5,000-7,000**

84

**JUDY WATSON (born 1959)**

**(Waanyi Language Group)**

*Vessel with Ribs* 2001

pigment and synthetic polymer paint on canvas

signed, titled and dated on artist's label verso:

"Vessel with Ribs" / 2001 / JUDY WATSON

191 x 93cm

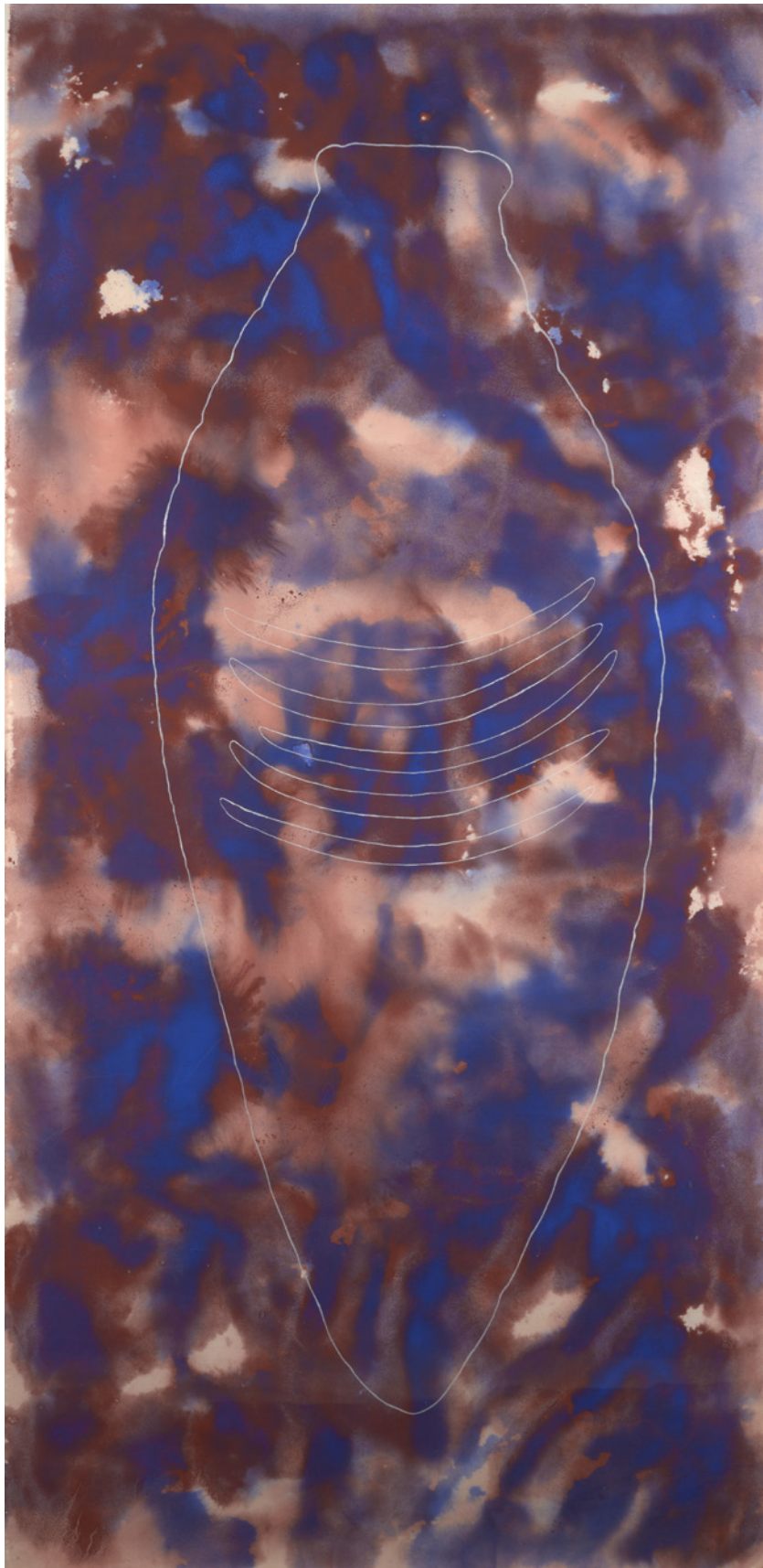
PROVENANCE:

Tolarno Galleries, Melbourne

Private collection, Melbourne

**\$4,000-6,000**







85

**JIMMY BAKER (1915-2010)**

**(Pitjantjatjara Language Group)**

*Minyma Tjawani* 2006

synthetic polymer paint on canvas

inscribed verso with artist's name, date and Ninuku

Artists cat. no. NKUJB05264

129.5 x 97.5cm

PROVENANCE:

Ninuku Artists, South Australia

Tjungu Palya, South Australia (accompanied by a  
certificate of authenticity)

Private collection, Adelaide

OTHER NOTES:

"Tjukurpa mulapa. This is a true story for Kanpi. The woman from the Tjukurpa (dreamtime) was digging everywhere for kuka (meat). As she travelled around she was digging everywhere. Some of the holes she dug are rockholes around Kanpi."

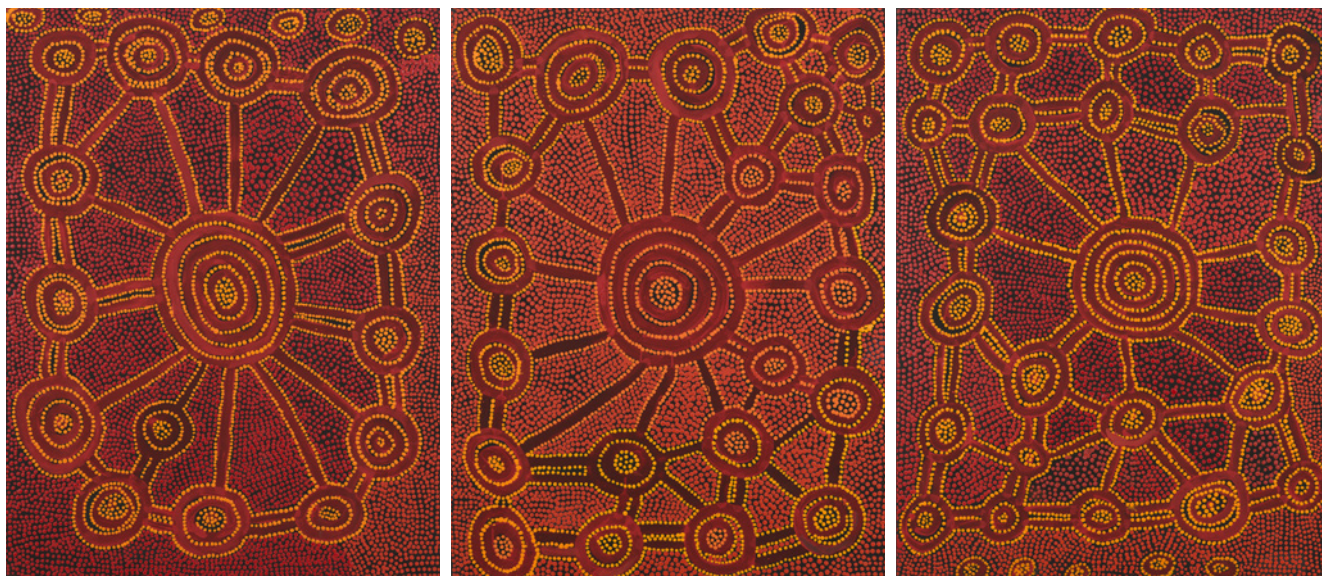
As stated on the Tjungu Palya certificate of  
authenticity.

**\$6,000-8,000**









86 © Nyarrie Morgan/Copyright Agency 2022

86

**NYARRIE MORGAN (born 1930) (Ngaanyatjarra  
Language Group)**

*The Story of the Snake* 2007

synthetic polymer paint on canvas, triptych  
each inscribed verso with artist's name, date, title  
and Martumili Artists cat. no. 07-422  
118.5 x 273cm (overall)

**PROVENANCE:**

Martumili Artists, Western Australia (accompanied  
by a certificate of authenticity)

Private collection, Adelaide

**\$5,000-7,000**





87 © Marinka Baker/Copyright Agency 2022

87

**MARINGKA BAKER (born c.1952)**  
**(Pitjantjatjara Language Group)**

*Minyma Kutjara* 2007

synthetic polymer paint on canvas

inscribed verso with artist's name, date, and Tjingu

Palya cat. no. TPMB07070

136 x 96cm

**PROVENANCE:**

Tjingu Palya, South Australia (accompanied by a  
 certificate of authenticity)

Private collection, Adelaide

**OTHER NOTES:**

"Minyma Kutjara Tjukurpa (the creation story of the  
 two sisters). The big sister was a travelling with her  
 younger sister back to their homeland. The little  
 sister was reluctant to head further and further  
 north as she had been living with a different family  
 near the ocean to the south. She had been lost a  
 long time and didn't know this country the big sister  
 was showing her. Her sister gave her a piggyback and  
 tried to comfort her. She was teaching her all about  
 the country they travelled through. Sometimes  
 when they stopped they performed Inma (sacred  
 singing and dancing). They camped at Punuwara and  
 Irrunytju rockhole before heading further north to  
 Docker River."

As stated on the Tjingu Palya certificate of  
 authenticity.

**\$7,000-9,000**





88 © Nyukul Dawson/Copyright Agency 2022

**88**  
**NYUKUL DAWSON (1930-2007)**  
**(Pitjantjatjara Language Group)**  
*Minyma Kutjara (Two Sisters Dreaming)*  
 synthetic polymer paint on canvas  
 135.5 x 201.5cm

PROVENANCE:  
 Irrunytju Arts Centre, Alice Springs cat. no. 05227  
 (accompanied by a certificate of authenticity)  
 Private collection, Adelaide  
**\$5,000-7,000**

**89**  
**BARNEY WANGIN (c.1939-2012)**  
**(Pitjantjatjara Language Group)**  
*Men's Business* 2006  
 synthetic polymer paint on linen  
 inscribed verso with artist's name, title and  
 Minymaku Arts cat. no. 721-05  
 121.5 x 101.5cm

PROVENANCE:  
 Tjala Arts (formerly known as Minymaku Arts),  
 Alice Springs (accompanied by a certificate of  
 authenticity)  
 Private collection, Adelaide

#### OTHER NOTES:

"This is the story of men's business when the young boys are initiated. Above the pink line are groups of young boys ('u' shapes) learning the tjukurpa (law, stories and culture). The lines of green represent the modesty skirts made of human hair that the men traditionally wore. The groups below the line are the men elders or tjilpi who are there to teach the young men. The line is to distinguish the elders from the uninitiated.

Below the men elders are groups of young girls and women waiting for their young boys to become initiated. The women will camp at a distance from the men's camp so that they can provide them with food, cook for them and make sure that their boys are okay. All the groups are sitting around fires."

As stated on the Tjala Arts certificate of authenticity.  
**\$2,000-4,000**



90

**NELLIE STEWART (c.1938 - 2012)**

**(Pitjantjatjara Language Group)**

*Minyma Kutjara* 2009

synthetic polymer paint on canvas

inscribed verso with artist's name, date and Tjunga

Palya cat. no. TPNS09473

196.5 x 118.5cm

**PROVENANCE:**

Tjunga Palya, South Australia (accompanied by a certificate of authenticity)

Private collection, Adelaide

**OTHER NOTES:**

"This is two women who came from along way south to Irrunytju they were sisters. They were carrying a digging stick skidded along the ground and lay there. They picked it up and went north to a place called Ngurapila and performed sacred dancing. Then the big sister picked up the younger one and they continued north."

As stated on the Tjunga Palya certificate of authenticity.

**\$5,000-7,000**

91

**MICHELLE HOLMES APWERL (born 1968)**

**(Alyawarre Language Group)**

*Dry Country* 2006

synthetic polymer paint on linen

inscribed verso with artist's name, Artists of

Ampilatwatja cat. no. AA05710 and stamp

75 x 137.5cm

**PROVENANCE:**

Artists of Ampilatwatja, Alice Springs (accompanied by a certificate of authenticity)

Private collection, Adelaide

**OTHER NOTES:**

"In the wintertime the country is always dry with lots of flowers... I like the way the country looks in bands of colour."

As stated on the Artists of Ampilatwatja certificate of authenticity.

**\$2,000-4,000**

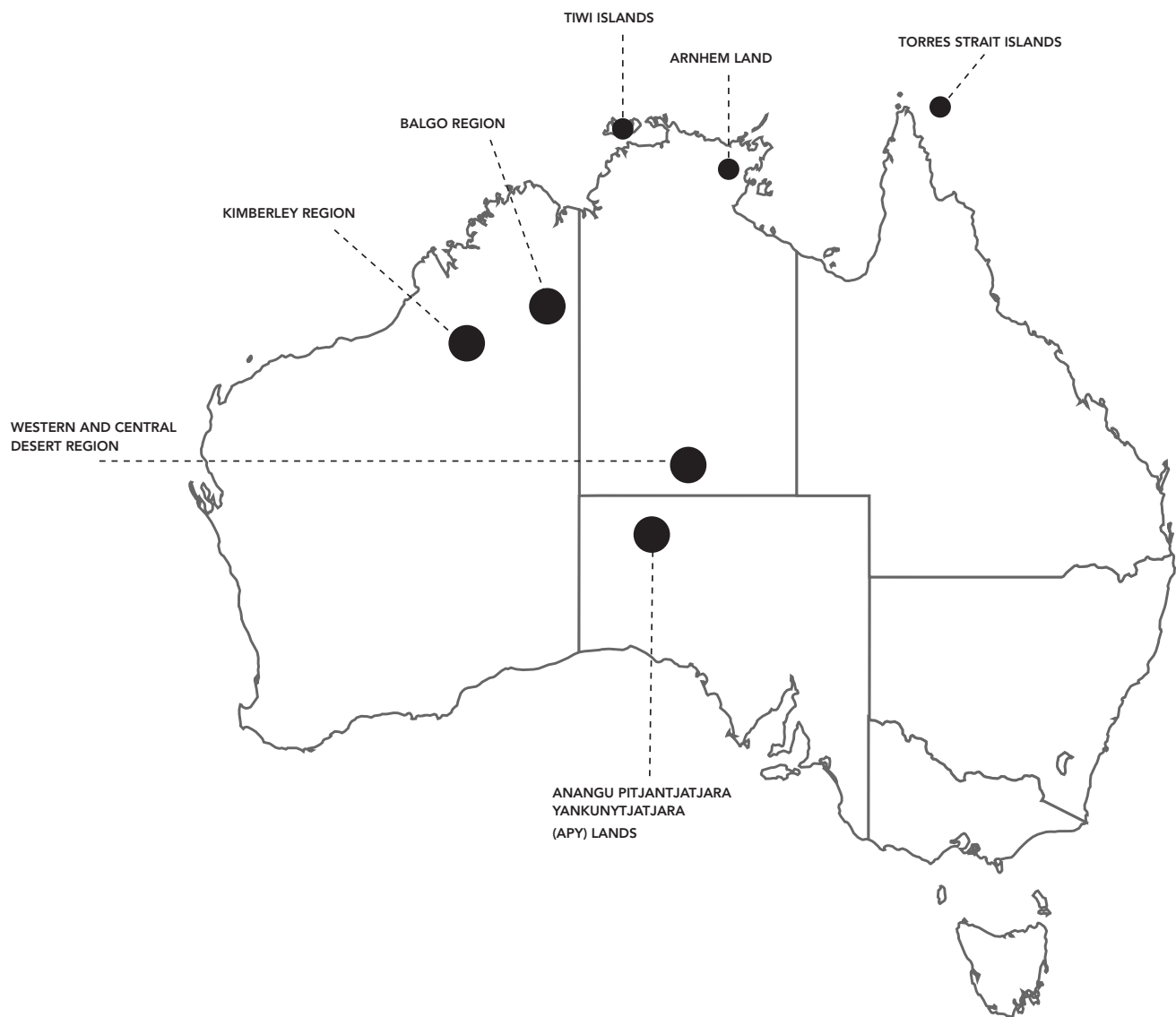


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# A GEOGRAPHICAL GUIDE TO REGIONS WITHIN THIS AUCTION

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# LEONARD JOEL

Est 1919



## WOMEN ARTISTS

### MELBOURNE AUCTION

Tuesday 4 October, 6pm

333 Malvern Road,  
South Yarra, VIC

[leonardjoel.com.au](http://leonardjoel.com.au)

NORA HEYSEN (1911-2003)  
*Spring Flowers* 1950  
oil on canvas laid on board  
\$25,000 – 35,000



# LEONARD JOEL

Est 1919



## Geoffrey Hatty

### *A Life In Design & Decorative Arts*

#### MELBOURNE AUCTION

Tuesday 27 September, 2pm

333 Malvern Road,  
South Yarra VIC 3141

[leonardjoel.com.au](http://leonardjoel.com.au)

#### GIO PONTI BAR CABINET

Pearwood, etched mirrored glass and brass.  
Internal shelving, slide out drawers with  
Gio Ponti bar service set in sterling silver.

Italy  
c 1930s

\$60,000 – 70,000

# CONDITIONS OF BUSINESS / SUMMARY

## Special Conditions of Sale – Jewellery

Jewellery and watches offered by Leonard Joel are sometimes accompanied by an Independent valuation as stated in the catalogue. These valuations are conducted by registered valuers and are offered purely as independent opinions. Variation may be found as to the colour, clarity and size of stones described in these reports, consequently Leonard Joel does not guarantee these Independent Valuations. Where stones can be weighed accurately, weights will be provided. Weights of set stones are estimates only and are provided to the best of our technical ability. Gram weight on gold and other precious metals are also given as an approximation. Wristwatches and pocket watches are offered in their current condition and Leonard Joel does not guarantee that they are in working order. Items may be thoroughly inspected during the viewing period or by prior arrangement.

## Authenticity Certificates

As various manufacturers may not issue certificates of authenticity, Leonard Joel has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Leonard Joel is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the General Conditions of Business, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

## GST

In the event that the vendor is registered for Goods & Services Tax (GST), the invoice to the buyer will provide a separate entry for the GST which is included in the purchase price. All Leonard Joel charges for services referred to in this catalogue are exclusive of GST. Overseas buyers may be entitled to a rebate for GST charged.

For further information contact:  
Marie McCarthy  
accounts@leonardjoel.com.au

## Admission

Leonard Joel has the right at its sole discretion without assigning any reason therefore to refuse admission to the premises or attendance at any of its sales of any person.

## Commission (Absentee) Bids

Leonard Joel will execute absentee bids when instructed. Lots will be bought as cheaply as allowed by other bids and/or reserves.

## Telephone Bidding

Buyers interested in bidding by telephone should contact Leonard Joel as soon as possible. Please note that telephone bidding facilities are available on a first-come, first-served basis.

## Bidder Registration

To recognise bidders during the sale all intending buyers are required to complete a Bidder Registration Form providing full photo identification and appropriate references if required before the Sale which will enable them to bid by way of a numbered paddle allocated to them.

## Buyer's Premium

There will be a buyer's premium added to all purchases. The buyer's premium will be calculated at the rate of 25% of the hammer price on each lot. This is inclusive of GST.

The buyer's premium is reflected by a reduction in the Seller's Commission and is a common practice throughout Australia and overseas.

## Property subject to the Artist Resale Royalty

Lots with the S sign will be subject to payment of the Artist Resale Royalty in the event that the lot is sold for a hammer price of \$1,000 or more. The Australian Resale Royalty is a flat rate of 5 percent (5%) levy on the hammer price (including GST). The Australian Resale Royalty is payable by the buyer in addition to the buyer's premium plus applicable GST.

## Damage

Any viewer who damages a Lot will be held liable for all damage caused and shall reimburse Leonard Joel for all costs and expenses relating to rectification of such damage.

## Title

Leonard Joel guarantees good title to all lots.

## Warranties and Condition Reports

Condition reports will be available for any lot upon request, subject to conditions.

## Estimates

Estimates are a reflection of Leonard Joel's opinion of the current market values, based on historic and current market realisations of similar lots. Estimates are inclusive of any GST, which may be applicable. Actual prices at this sale may fall short or exceed the estimates.

## Payment

In any event accounts must be settled with Leonard Joel no later than 4pm two days after the auction. Attention is specifically drawn to condition 21 of the Buyer's Conditions of Sale.

Payment may be made by way of cheque, most credit cards, eftpos or telegraphic transfer.

Please note: payments made by cheque are subject to a 5 day clearance before goods can be collected. Credit card fees may apply.

Bank telegraph transfers should be directed to:  
Account name: Leonard Joel Pty Ltd  
Address: Westpac Banking Corporation  
150 Collins Street, Melbourne VIC 3000 Australia  
BSB: 033-364  
Account no: 942956

## Collection of Lots

Purchased lots must be collected no later than two days after the auction; otherwise lots shall be moved to storage at the Buyer's expense (see below). Lots are at the Buyer's risk from the fall of the hammer. It is strongly advised that overseas and interstate purchasers and absentee bidders make their arrangements with Leonard Joel in advance of the Sale. Charges are outlined below and are quoted in Australian dollars.

## Removal and Storage

Any lots not collected within two days after the auction, may be stored or resold at the Buyer's expense.

## Removal Charges

Each lot: \$55

## Storage Charges

Each lot: \$33 per day

## Protection of Movable Cultural Heritage Act 1986 (PMCH Act)

Buyers should be aware of the PMCH Act which protects Australia's heritage of movable cultural objects and supports foreign countries' right to protect their heritage of movable cultural objects. The PMCH Act regulates the export of nationally significant heritage objects, it is not intended to restrict normal and legitimate trade in cultural property,

*To be read in conjunction with  
our General Conditions of Business  
as displayed during the viewing  
and auction.*

and does not affect an individual's right to own or sell objects, within Australia. The PMCH Act was enacted in response to the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property. It is the responsibility of the Buyer to ensure that the export of any lots purchased are not subject to, or in breach of, this Act.

Information about the PMCH Act, the Protection of Movable Cultural Heritage Regulations 1987 and the 1970 UNESCO Convention, can be found on the Department of the Environment, Water, Heritage and the Arts website at: [www.environment.gov.au/heritage/movable/index](http://www.environment.gov.au/heritage/movable/index)

## Exporting Significant Australian Cultural Heritage

The export of Australia's significant cultural heritage is regulated under the Protection of Movable Cultural Heritage Act 1986 (PMCH Act.) It is not intended to restrict normal and legitimate trade in cultural property and does not affect an individual's right to own or sell within Australia.

The PMCH Act implements a system of export permits for certain heritage objects defined as 'Australian protected objects'.

More information is available on the Department of the Environment, Water Heritage and the Arts' website: [www.arts.gov.au/movable\\_heritage](http://www.arts.gov.au/movable_heritage)

Enquiries can be made to the Cultural Property Section at the Department of the Environment, Water, Heritage and the Arts,  
T: 02 6274 1810  
E: [movable.heritage@environment.gov.au](mailto:movable.heritage@environment.gov.au)

## CITES Regulations

It is the buyer's sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licences. The refusal of any import or export licences, any delay in obtaining such licences or any limitation on your ability to export a lot shall not permit the cancellation of the sale.

Please note that all lots marked with the symbol \* are subject to CITES regulations when exporting these items outside of Australia. Information about these regulations may be found at [www.environment.gov.au/biodiversity/trade-use/cites/index.html](http://www.environment.gov.au/biodiversity/trade-use/cites/index.html) or may be requested from:

The Director  
International Wildlife Trade  
Department of Sustainability, Environment,  
Water, Population and Communities  
GPO Box 787  
CANBERRA ACT 2601

## Leonard Home Delivery

Purchases can be delivered to your door via Leonard Home Delivery. Please note this service is available in Melbourne (Select suburbs) only and is not available for Sydney auction purchases.

For any enquiries about this service please contact [delivery@leonardjoel.com.au](mailto:delivery@leonardjoel.com.au)

For alternative recommended carriers please refer to our website.

## Partners:





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Marie McCarthy

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Madeleine Norton BFA, BComm, MLitt,  
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Hannah Sass, Jewellery Manager  
Indigo Keane, Assistant  
Isabella Maccioli, Administrator  
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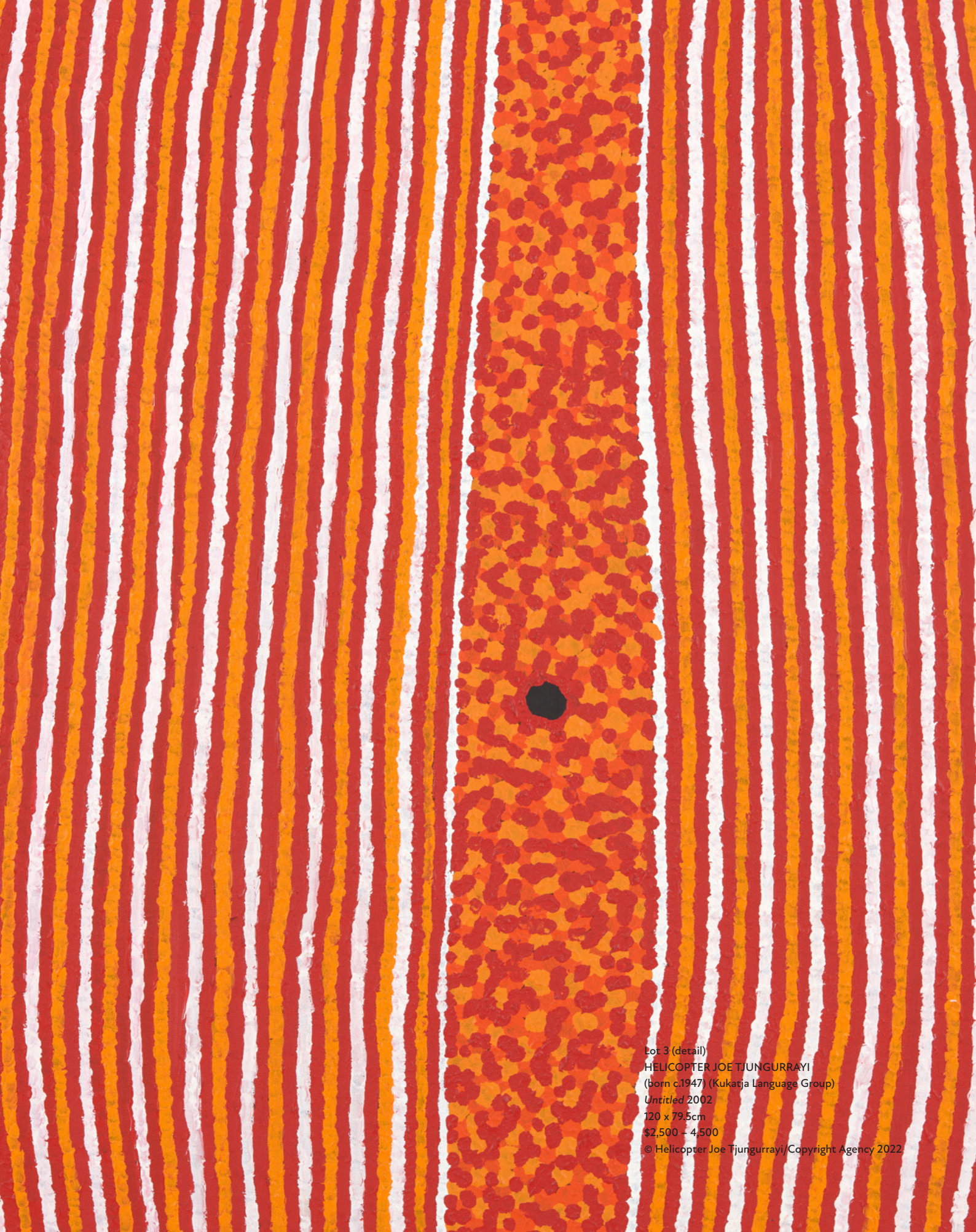
Adam Obradovic  
Paolo Cappelli

### GRAPHIC DESIGN

Maria Rossi

**LEONARD JOEL**  
Est 1919





Lot 3 (detail)  
HELICOPTER JOE TJUNGURRAYI  
(born c.1947) (Kukatja Language Group)  
Untitled 2002  
120 x 79.5cm  
\$2,500 - 4,500  
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